A RESEARCH PROPOSAL

ON

THE DILEMMA OF THE "OTHER": THE POLITICS OF INDENTURE, EXILE AND DISPOSSESSION IN THE POST-COLONIAL FICTION OF V.S. NAIPAUL, SALMAN RUSHDIE AND AMITAV GHOSH.

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MANGALA VERMA

SUPERVISED BY

DR. J.P AGGARWAL

FACULTY OF BUSINESS AND APPLIED ARTS

LOVELY PROFESSIONAL UNIVERSITY

PUNJAB

"Between colonialism and its genealogical off springs, there is thus a holding and crossing over. Most of the post-colonial writers bear their past within them- as scars of humiliating wounds, as instigation for different practices, as potentially received visions of the past tending towards a future." Edward W. Said," *Intellectuals In The Post-Colonial World*." (54-55)

INTRODUCTION

THEORETICAL BASIS OF THE THESIS

The present dissertation entitled "*The Dilemma of the "Other": The Politics of Indenture, Exile and Dispossession in the Post-colonial Fiction of V.S.Naipaul, Salman Rushdie and Amitav Ghosh*" is a serious attempt to explore their concern for the subalterns, their philosophy about exile and home, and their diasporic experiences. The socio-cultural perspective has been taken to explore the various cross-currents and ethnic pluralities discussed by theses novelists under research. The interdisciplinary and comparative approach offers a new dimension to the study of the novels of V.S.Naipaul, Salman Rushdie and Amitav Ghosh. Different aspects of these novelists have been explored in this dissertation through analysis and criticism. The postmodernist world has seen the emergence of interdisciplinary and cultural studies as the major thrust areas of academic exploration. As Elleke Boehmer states thus:

> The postcolonial and migrant novels are seen as appropriate texts for such explorations because they offer multi-voiced resistance to the idea of boundaries and present texts open to transgressive and non-authoritative reading" (Boehmer 143).

The field of Postcolonial Studies has been gaining prominence since the publication of Edward Said's book, *Orientalism (1978).* The term "postcolonial" became more popular with the appearance of *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures (1989)* by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. Since then, the use of terms "Commonwealth" and "Third World" that were used to describe the literature of Europe's former colonies has become rarer. Although there is considerable debate over the precise parameters of the field and the definition of the term "postcolonial," in a very general

sense, it is the study of the interactions between European nations and the societies they colonized in the modern period.The diasporic literature is diverse:

> The diasporic production of cultural meanings occurs in many areas, such as contemporary music, film, theatre and dance, but writing is one of the most interesting and strategic ways in which diaspora might disrupt the binary of local and global and problematize national, racial and ethnic formulations of identity.(Ashcroft 218)

1) CONCEPT OF THE "OTHER"

The notion of the *Other* has always been an important topic examined by philosophers, anthropologists, and ethnologists. Throughout the years, the *Other* has been described as the quintessence of another individual who was different from the inner self (Sarukkai, 1997). But the recognition of the *Other* has also meant its contact/relationship with the self. . In fact the act of "othering" is a manifestation of power relations. When we start describing ourselves as part of a group of people united in a "we", while other people are constructed as fundamentally different, united in a "they", we are using a powerful weapon that might serve to delegitimize others. And too often, these distinctions are drawn along the classic axes of discrimination and power differences, like sexuality, gender, ethnicity, "race", class and so on. According to Michel Foucault," othering" is strongly connected with power and knowledge. When we "other" another group, we point out their perceived weaknesses to make ourselves look stronger or better. It implies a hierarchy, and it serves to keep power where it already lies. Colonialism is one such example of the powers of "othering." Precisely stated, according to Hall (1996), identity is not only important for its political aspect, but also for its foundation of culture and representation of the individual and the society. In fact, identity, the definition of the *Other* and culture are connected and contribute to the explanation of a specific topic in international relations, cultural diplomacy. According to Hall (1976): "… The most important

psychological aspect of culture - the bridge between culture and personality – is the identification process. This process…is most certainly a major impediment to cross-cultural understanding…" (Hall, 240). In other words, by discovering and appreciating the *Other*, people can recognize culture as a tool for fostering mutual understanding, establishing relationships between countries, and promoting social cohesion.

In the Post-Colonial fiction of V.S.Naipaul, Salman Rushdie and Amitav Ghosh, terms "Other", "Exile" and "Dispossession" have historical and cultural significance. The critical theories of Bhabha, Gayatri Spivak and Edward Said can be conveniently applied to explore the cultural and political tensions of the colonized people depicted in the works of Naipaul, Rushdie and Ghosh. Paul Gilroy in his historical defense of the multicultural society in *Postcolonial Melancholia* (2002) analysis the impact of race, politics and culture on the colonized people and their multilayered traumas of life. Ultimately, *Postcolonial Melancholia* goes beyond the idea of mere tolerance to propose that it is possible to celebrate the multicultural and live with "otherness" without becoming anxious, fearful, or violent. Paul Gilroy's *Postcolonial Melancholia* (2006 12) questions the place of "race" in political culture from the nineteenth century imperialism through anti-colonial and national liberation struggles of the mid-twentieth century to dismissal of multiculturalism of the present.

Bhabha begins by contending that colonial discourse depends on the "concept of 'fixity' in the ideological construction of "otherness" (Bhabha 18) This fixity is the "sign of cultural/historical/racial difference" (Bhabha:18). Its major discursive strategy is the stereotype which Bhabha defines as a "form of knowledge and identification that vacillates between what is always 'in place,' already known, and something that must be anxiously repeated" (Bhabha 18). The essential 'duplicity' of the Asian or the 'sexual license' of the African seemingly needs no proof but in fact cannot be proved. It is this ambivalence that is integral to the stereotypical structure of colonial discourse and ensures the stereotype's "repeatability in changing historical and discursive conjunctures; informs its strategies of individuation and marginalization; produces that effect of probabilistic truth and

predictability which, for the stereotype, must always be in excess of what can be empirically proved or logically construed" (Bhabha 18).

According to Bhabha colonial discourse produces the colonized as a fixed reality which is at once an 'other' and yet entirely knowable and visible. It resembles a form of narrative whereby the productivity and circulation of subjects and signs are bound in a reformed and recognizable totality. It employs a system of representation, a regime of truth that is structurally similar to realism. (Bhabha 23).

Regarding national culture, Franz Fanon focuses on the effects of the hegemonic devices used by the colonizers to obliterate the culture of the colonized and the resulting desire of the colonized to unite under a homogenous national identity and culture. He says, "Colonial domination, because it is total and tends to over-simplify, very soon manages to disrupt in spectacular fashion the cultural life of the conquered people" (Fanin:236). Colonialism is not only satisfied with emptying the native's brain of all form and content but it "distorts, disfigures and destroys" the history of the colonized people. Therefore, colonial rulers propagated a false belief that colonialism came to "lighten their darkness;" "the colonizers focused on convincing the colonized that if the settlers were to leave, the natives would at once fall back into barbarism, degradation, and bestiality".(Fanin 180).

2) HYBRIDITY

The post-colonial fiction of V.S.Naipaul, Salman Rushdie and Amitav Ghosh has become very popular because their works are devoted to issues regarding globalization, borders, migration, repatriation, exile refugees, assimilation, multiculturalism and hybridity. They have discussed the dilemmas and predicaments of the colonized people who were the victims of the cruel politics of indenture. In the present dissertation, the term "Diaspora" is used as an effective tool to highlight the diversity of cultures, languages, people, places and times, the interaction and assimilation of people belonging to diverse cultures. In its transformational quality "diaspora is typically a site of hybridity which questions fixed identities based on essentialisms." (Bannerji 28)

What is hybridization? Bakhtin aptly observes thus:

> It is a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation, or by some other factor. (Bakhtin 358)

The term hybridity has become very popular in postcolonial cultural criticism. Homi Bhabha is has tried to disclose the contradictions inherent in colonial discourse in order to highlight the colonizer's ambivalence in respect to his position toward the colonized "Other". His analysis, which is largely based on the Lacanian conceptualization of mimicry as camouflage focuses on colonial ambivalence. On the one hand, he sees the colonizer as a snake in the grass who, speaks in "a tongue that is forked," and produces a mimetic representation that "... emerges as one of the most elusive and effective strategies of colonial power and knowledge " (Bhabha 85).

Bhabha recognizes then that colonial power carefully establishes highly-sophisticated strategies of control and dominance, the category of people referred to by Frantz Fanon in the phrase, "black skin/white masks," or as "mimic men" by V.S.Naipaul. Diaspora implies people who are "scattered" away from their original homes. It does not mean that people are dispersed in different places but that they congregate in other lands forming new communities and assimilating with others cultures. Scattering, as Homi K. Bhabha observes, becomes a gathering;

> I have lived that moment of the scattering of the people that in other times and other places, in the nations of others, becomes a time of gathering. Gathering of exiles and émigrés and refugees….Also the gathering of the people in the diaspora; indentured, migrant, (Bhabha 21)

Since Indian independence, UK has been a prime destination for migrant Indians. The earliest of such communities constituted either of "Anglophiles," whose purpose of migration has been to experience the pristine beauty of England, or of "Anglophobes," who migrate to take the proverbial "postcolonial revenge". In England both these types of migrant Indians are pressed together and marked as the "Others". No doubt, problems like racism are no

longer as headstrong as before, but the problems of the inner "human condition" still plague the colonized community.

Bharti Mukherjee's novel *Jasmine* (1989) and Salman Rushdie's *The Satanic Verses* (1988), question the values of indenture politics highlighting social tensions, contradictions and conflicts. Both the novels vouch for pluralistic values and promote intercultural equality. Rushdie also debunks the British and US societies which have exploited the "Other" for their selfish motives in the name of "multiculturalism". Interestingly, the novels of V.S.Naipaul, Salman Rushdie and Amitav Ghosh deal with issues like migrancy, hybridity, loss of identity, post-colonial predicament of the people trapped in rigid national identities. Amitav Ghosh's novel *The Shadow Lines (2009)* has the character Ila whose father is a roaming diplomat and whose upbringing has been totally on foreign soils. She finds herself as much out of place in India as any foreigner. Amit Chaudhuri in his novel *Afternoon Raag (2012)* portrays the lives of Indian students in Oxford. Similarly, Anita Desai in the second part of her novel *Fasting, Feasting (1999)* depicts Arun as a migrant student living in the suburbs of Massachusetts..

Taylor stresses the fact that cultural identities are things we negotiate through dialogue with others. Thus, he says, cultural recognition is important because its "refusal can inflict damage on those who are denied it, according to a widespread modern view...The projection of an inferior or demeaning image on another can actually distort or oppress, to the extent that the image is internalized." On this view, to withhold recognition from others, or to impose misrecognition on them, "can be a form of oppression." (Taylor 21)

For Taylor, socio-political and educational policies must evince cultural recognition because cultural misrecognition may prevent individuals from being capable of finding value in their identity. And when it does, cultural misrecognition results into cultural displacement and alienation. Cohen asserts that people who lived in colonial plantations had to struggle to emerge, survive, and thrive. Post-colonial fiction transmits a linguistic and cultural heritage that is articulated through acts of personal and collective memory. In this way the writers become chroniclers of the histories of the displaced whose stories will otherwise go unrecorded. The novels of V.S. Naipaul, Salman Rushdie and Amitav Ghosh are social

documents of the culture of dislocation and exile. Their literary and critical texts serve as condensed archives of national, ethnic and linguistic memories.

3) EXILE

Edward W. Said in his book *Reflections on Exile* writes in the title essay about exile:

Exile is strangely compelling to think about but terrible to experience. It is the unbearable rift forced between a human being and a native place, between the self and its true home; its essential sadness can never be surmounted. And while "it is true that literature and history contain heroic, romantic, glorious, even triumphant episodes in an exile's life, there are no more than efforts to overcome the crippling sorrow of estrangement.." (Said 5)

The word 'exile' evokes multiple meanings which cover a variety of relationships with the mother country- alienation, forced exile, self imposed exile, political exile and so on. In the Indian context perhaps all meanings are true with the migratory movements having been governed by different reasons at different times of history. Economic reasons governed the movement of indentured labour and of trading communities. John Simpson in *The Oxford Book of Exile* writes that exile "is the human condition; and the great upheavals of history have merely added physical expression to an inner fact. (Simpson 2). Anita Badami observes that I was 29 years in India and 10 years here (Canada), so I have one foot in India and a couple of toes here. (26).Indian-English writers like Anita Desai, Bharati Mukherjee, Shashi Tharoor, Amitav Ghosh, Vikram Seth, Sunetra Gupta, Rohinton Mistry, Jhumpa Lahiri, and Hari Kunzru have all made their names while residing abroad. The non-resident Indian writers have explored their sense of displacement—a perennial theme in all exile literature.

In an interview with Nikhil Padgaonkar for Doordarshan, Edward W. Said reflected on the condition of exile:

I think that if one is an intellectual, one has to exile oneself from what has been given to you, what is customary, and to see it from a point of view that looks at it as if it were something that is provisional and foreign to oneself. That allows for independence—commitment—but independence and a certain kind of detachment. (Said 13).

Badami was speaking of her experience as a Canadian writer of Indian origin in the context of the launch of her novel *The Hero's Walk.* Badami's own resolution of the crises of being diasporic is expressed in her affirmation of the blessings of double vision: we are both doomed and blessed, to be suspended between two worlds, always looking back but with two gorgeous places to inhabit, in our imaginations or our hearts." (26), The texts themselves are journeys between source cultures and target cultures, between homelands and diasporas, until the two overlap, change places or merge.

V.S.Naipaul has been identified with a new literary tradition of Indian writing in English, which is stylistically different and less conservative than colonial Indian literature and concerns such issues as hybridity, shifting identity, and "imaginary homelands," a phrase coined by Indian novelist Salman Rushdie.(Rushdie:11). One of the most relevant aspects of Post-Colonial writing is that it forces, interrogates and challenges the authoritative voices of time. *The Shadow Lines* of Amitav Ghosh has the impulse when the Indian States were complicit in the programs after Indira Gandhi's assassination. The author elaborates the truth in the book when he says:

> In India there is a drill associated with civil disturbances, a curfew is declared, paramilitary units are deployed; in extreme cares, the army monarchs to the stricken areas. No city in India is better equipped to perform this drill than New Delhi, with its high security apparatus. (SL 2)

V.S. Naipaul's writings are about colonized people who were the victims of the politics of indenture and exile. His novels take us to the pre-Independence India when coolies in large number were sent to the cotton, sugar and tobacco plantations owned by the imperialists. India was the main source of cheap labor after the abolition of the Negro slavery in 1934. From 1847 to 1917 large number of Indians migrated to many islands and they were called indentured laborers working as slaves in Fijji, Trinidad and other islands. V. S. Naipaul's characters, like Mohun Biswas from *A House for Mr.Biswas* or Ganesh Ramsumair from *The Mystic Masseur,* are examples of individuals who are generations away from their original homeland, India, but their heritage gives them a consciousness of their past. They become itinerant specimen of the outsider, the unhoused, for the world to see. For them their homeland India is not a geographical space but a construct of imagination. Their predicament

can be explained in Rushdie's words: "the past is a country from which we have all emigrated, that its loss is part of our common humanity" (Rushdie 12). The period covered in the novel *A House of Mr. Biswas* is forty seven years of life, from 1905 and 1951.The main changes recorded are the decline of the Hindu culture and the rituals as they undergo the process of "creolisation" and the accompanying changes in attitude. Mr. Biswas himself is caught between the old culture of India and the emerging cross-fertilizations which are dramatized by the departure of Anand and Savi, the children of Biswas. V.S.Naipaul regrets the passing of the old customs and traditions. In *The Middle Passage* Naipaul describes the changes of Trinidad and how it turned into a materialistic society.

Naipaul discusses the issues of dislocations, migrations, exile, the idea of being unanchored and displaced, and the enigma of a displaced coolie. Naipaul is known for last three decades as a writer of exile, the writer in search of place home. An important theme of his books is paradox of freedom. Naipaul's fictional world is located in the inter-play of realistic external situations and personal lives. He writes about democracy, freedom and independence in an ironic style. He presents his view of history as a complex interaction between the individual and circumstances, the collective slave and separate individual, the exploiter and the exploited, the slavery and colonialism. The Swedish Academy stated in its official citation that it honored Naipaul "for having united perspective narrative and incorruptible scrutiny in works that compel us to see the presence of suppressed histories." He got Bennet Award in 1980. William Walsh pays a rich tribute to Naipaul's genius in the following words;

> He is engaged with the stress and strains we recognize as crucial in our experience now. His writing is nervous and present. This, together with the mixture in him of creeds, cultures and continents, with his expatriate career, his being able to practice an art in and of totally dissimilar worlds, all gives him a peculiarly contemporary quality. (Walsh 1)

Naipaul's life has been one of constant moving about in search of identity and a "resting place for imagination". He used this phrase as his title for the opening chapter in *An Area of Darkness (1962).* There is a unique urge in his novels to find a centre, a fixed place

in aesthetic and existential terms. In an extensive interview with *Times Literary Supplement* on September 2, 1994, Naipaul observed thus:

> I wanted to deliver the truth, to deliver a form of reality based on what I have observed, seen, experienced. Western writers come from the imperial period without considering themselves imperial writers. They inhabit a world where they do not see the other half or three quarters… I carry many cultures in my head, and these people are much more restricted.(TLS 2).

In a very meaningful statement in *Finding the Centre* he clarifies his quest as a writer to find a centre thus:

> A writer after a time carries his world with him, his own burden of experience, a human experience and literary experience (one deepening the other), and I do believe that I would have found equivalent connections with my past and myself wherever I had gone. (Naipaul 2)

4) DISPOSSESSED

V.S. Naipaul presents a consistent image of social reality in the non-Western world, where dispossessed people search for order in their lives. His own search for rootedness expresses the search of many colonial people. He articulates his views of the dispossessed, the former colonial subjects who are seen struggling for identity. In empathic and critical language, Naipaul catalogues the failures of developing societies. The quest for autonomy and form reveals opportunities for self-deception, for seizing the image of a coherent self or the illusion of a just society rather than grasping their essence. In Naipaul's novels, the West is depicted as an inchoate cluster of culture and technology. Dispossession is a state into which one is born, a fact not of one's own choosing.

GHOSH AND THE THEME OF DISPOSSESSION

Postcolonial societies like India in their quest for development often create vast numbers of dispossessed and displaced. Modernization set in motion brought about dams, industrial projects and this shifted large numbers of people from their habitat, professions and cultural roots. The Narmada dam alone has affected 120, 000 people, while the arrival of

multinational industries has resulted in a water famine affecting 300,000 people in Karnataka alone. As Arundhati Roy puts it, “the millions of displaced people in India are nothing but refugees in an unacknowledged war” (2001, 65). Postcolonial modernization thus results in the loss of home and homelands. Amitav Ghosh’s *The Hungry Tide* (2004) offers a humanist critique of dispossession in the postcolonial world. It deals with people who are “out of place” and seeking a “home.” It is in a postcolonial India, with its colonial past and continued claims for social justice from the displaced, the Dalits, the minorities and women that refugees are “created.” Dalits, minorities and other marginalized occupy an “unhomely” space in the postcolonial nation. In fact, many of the refugees in the Sunderbans are Dalits. They are “un-homely” not only in the sense that they are “out of place,” without a place on the land or in history, but that the land itself is “un-homely,” by virtue of being inhospitable.(Ghosh HT). They had been "assembling around the island... they burnt the settlers, hearts, they sank their boats, they lay waste their fields."(HT 51).

Thus, Ghosh’s novel describes the horrible condition of the dispossessed who lose their sense of home. The sufferings of the dispossessed, their psychological traumas are the result of the politics of modernization. When the refugees arrive from Bangladesh, they encounter very different sort of land. These are, as one of the refugees informs Kusum, “tide country people,” and yet the government shifts them to “a dry emptiness.” All they want to do is to “plunge their hands once again in our soft, yielding tide country mud,” to return to a place that recalls their home-land (HT 164-65).

V.S. NAIPAUL AND HIS POST-COLONIAL EXPERIENCE

Naipaul’s perspective begins with the non-Western person’s realization of this state, of the sense of having boundaries drawn around his life by the West. Having sensed this dispossession, the former colonial begins to fantasize, to dream of greater reality, and seeks to create the conditions of liberation. In his major fiction, Naipaul portrays marginalized characters on the basis of race, class, nationality and colour. They are understandable in terms of intersecting dialects of slavery and the impact of imperialism and colonization. Naipaul portrays men who can not construct a coherent self and the reasons for this malady lie deep in the pattern of subordination and existential split suffered by them under a system

that recognized no difference, humanly or culturally in its ruthless drive to hegemonize everything. As Peter Hughes has commented:

> Above all, because the writing out of the narrative of decline and fall, of disorder and lack of authority, involves, the discovery of a void at the heart of Naipaul's world and it has been discovered through his writings. (Naipaul:31)

Perpetual wandering was a heritage in the lives of Naipaul's father and grandfather. The grandfather, although born in India of a Brahmin family, went to Trinidad as an indentured laborer. He worked as an indentured laborer under the British colonial rule. This migration, thousands of miles away from India to a strange land, resulted in a feeling of alienation and loss of identity. As a young boy in Trinidad, V.S. Naipaul was never in one place long enough to form attachments because his father's assignment as a newspaper reporter kept the family on the move. In describing himself, Naipaul has always maintained that "I have nothing common with the people from Jamaica or the other islands for that matter. I don't understand them." (Naipaul 3).

Even as a third generation Indian in Trinidad, Naipaul never felt at home in the Caribbean. He is ruthlessly critical of the Indian community in Trinidad:

> A peasant minded, money minded community, spiritually static because cut off from its roots, its religion reduced to rites without philosophy, set in a materialist colonial society: a combination of historical accidents and a national temperament has turned the Trinidadian Indian into a complete colonial even more philistine than the white. (Naipaul 4)

As a dissector of civilizations, cultures and histories across the world Naipaul has gradually occupied a coveted place along with some of the most celebrated 20th century writers in exploring and interrogating the postcolonial, diasporic and post imperial experiences. Naipaul has earned notoriety for being an unsympathetic, negatively detached writer with an air of hopelessness and void in respect of the societies he has addressed and which have been his subject matter. V.S. Naipaul has written so many fictional and non-fictional books. His first novel *The Mystic Masseur (1957)* describes the career of an imaginative islander who rises through a series of failures as a teacher, a writer, and a

masseur to become a successful politician and then ultimately a disillusioned Member of the British Empire. Ganesh Ramsumair belongs to Trinidad. The author has made the claim that the history of Ganesh is, in a way, the history of our times. In each step of his career, the author is satirizing the rise to power of a representative of the people in a country which is about to achieve its independence from British rule. .

Naipaul's A *Bend in the River (1979)* explores the multifaceted experiences of a post-colonial world. He deals with contemporary human problems like disintegration of values, social institutions, family relationships, alienation and existential identity problems of modern and foreigner in an outsider society. Metaphorically Naipaul delineates the exiled, migrant, refugee, displaced, up-rooted, expatriate modern man in a complex scenario of ever-changing post modern reality. The era of colonialism in the works of Naipaul appears as a shifting, derailed panorama of lost history and significantly appears in his fiction as an enormous loss of historical and cultural values.

A Bend in the River signifies a post-colonial African text which brings us out of the colonial ear of Conrad's *Heart of Darkness'* and presents new found realities of an independent nation ready to cope up with the new found challenges and predicaments. Also *A Bend in the River* takes us back into the interior of the continent in opposite direction of the journey of slaves in colonial times; and describes Africa through the eyes of a Third world migrant waiting for the tide of history to wash him from his settled place and then displace him from the settlement to some other settlement, ready to be washed again. The whole story appears as a kind of discourse written amidst wars and rebellions under the politics of tooth and claw. The whole journey is long search into the interior of the life which basically holds nothing except savagery and bush. Recently independent states are explored neither through the eyes of colonizers nor the colonized but an exiled refuge Salim. Zebeth, a native merchant uses 'mis' for Salim. Salim explains:

> I was mister because I was a foreigner, some one from the far-off coast, and an English speaker; I was mister in order to be distinguished from the other resident foreigners, who were monsieur. (BEND 5)

Salim traces his ancestry to East Coast of Africa and his ancestors came from India. He runs a small departmental store in a war torn and ravished town in the interior of Africa at the bend of the river. His ancestry can be traced back to Gujarat in India from where his forefathers migrated in search of better prospects and future. Salim nostalgically recalls his life on East coast with three slave families and the big house of his grandfather. Indar's family is also migratory from Punjab in India and his grandfather belongs to railway contact labourer. Though Salim and Indar have different orbits but Salim is somewhat paranoid towards Indar. Indar's richness and his casual style upset Salim to great extent but still their friendship is of long standing.

The shop that Salim owns is almost gifted to him by his uncle Nazruddin at a throw away price. It is a small departmental store which Salim runs assisting the natives with few articles of daily use. Nazruddin gave it to Salim during political troubles when his family migrated to Uganda to invest in the cotton business there. Nazruddin sees Salim as his future son-in-law. Salim took up this early opportunity because he has nowhere else to go and this shop is somewhere for him. Salim is here not by choice but by chance. Ali (Metty) is his companion at this new place. Salim feels as an outsider among natives and tries to reconcile with the situation here but he fails. The lycee of father Huismans and the lycee boys especially Ferdinand and his blue blazer companions are viewed by Salim as rooted civilians who constantly haunt his consciousness. Salim views himself in the mirror of these natives and find his position as fragile and frail. Displacement and rootlessness disturbs him. The town seems to him just as bush. The Big Man, symbol of a jingoistic dictator Mobuto, sees the New Domain as a symbol of progress but for Salim the New Domain is just the reminiscent of the dead civilization.

The New Domain which country boasts is ironically contrasted as the scholars are still exported from Europe. Through this Naipaul tries to prove that Europeans are superior to natives. Actually the Big Man tries to create a miniature Europe in the centre of the continent within the bush culture and thus attempts to civilize Africa is actually the trace of the European hegemony over the undeveloped countries. For Salim past is simply past; and he credits his own sense of history to the works written by Europeans:

> Without Europeans, I fell, all our past would have been washed away, like the scuff-marks of fishermen on the beach outside our town. *(BEND 6)*

Naipaul's most impressive achievement is *A House for Mr. Biswas* (1961) depicting the life and difficulties of Mr. Mohun Biswas in an alien environment. Mr. Biswas belongs to a Brahmin family and his ancestors came from India. He faces so many physical, economic, residential and identity, existential problems throughout his life. This novel depicts Mr. Biswas as an individual. Mr. Biswas is the youngest of Raghu and Bipti's children. After his father Raghu's death he lives with his mother in Pagotes where they are given some accommodation by Tara, Bipti's sister. Here they live in bad conditions. He does not like this place:

It would have pained Mr. Biswas if anyone from the school saw where he lived, in one room of a mud hut in the back trace. He was not happy there and even after five years considered it a temporary arrangement. Most of the people in the hut remained strangers, and his relation with Bipti were unsatisfying because she was shy of showing him affection in a house of strangers. (HB 7)

After having failed in his effort to establish himself either as an assistant to Pandit Jairam or as an assistant to Bhandat at the rum shop, he marries Sharma. He is a sign painter in Tulsi store. Mrs. Tulsi and Seth do not pay him for this. At Hanuman House he finds that it would be necessary for him to lead a life of servility and of utter subordination. As a self respected and independent minded man, he immediately rebels against the system which demands his unquestioning obedience. The Tulsi sons-in law are mere cogs in the machinery of the organization of Hanuman House. He rebels against Tulsi's authority and all his life struggles to for identity. When Gobind asks him to be a driver on the estate; Mr. Biswas replies:

> Give up sign painting? And my independence? No boy My motto is: paddle your own canoe.(HB *8)*

Mr. Biswas's wish for his own house is a symbol of his search for independent self. This shows his urge to belong. He is physically weak. Economically he faces so many problems. His ambition to be a well known reporter and to own a house would be a symbol

of security in an oppressive environment. He gets job with a newspaper "Trinidad Sentinel". At the end of the novel he purchases his own house in Sikkim Street. He borrows money from Ajodha. The debt is now a heavy weight on his mind. Then he gets two heart attacks. He dies at the age of 46. Mr. Biswas feels alienated with the society in which he is living. He has no feeling of being a part of that society. This unbelongingness makes him miserably rebellious. Through Mr. Biswas's various associations and experiences with peoples in different positions and places, Naipaul gets a chance to portray the problems of diasporic people. The various lodging places have all their drawbacks. Hanuman House is authoritarian and oppressive in its organization; the houses at "The Chase" and "Green Vale" are unbearable burdens because of the uncertainties surrounding their construction. Briefly stated, *A House for Mr. Bisaws* is a novel about a man trying to make his mark on the diversified Trinidadian society. It is a highly penetrating study of the fear of anonymity in a society that offers only failures and discontent. It reveals the restlessness and schizophrenia of the descendants of the new world.

The protagonists of Naipaul suffer because of lack of stability, security, and belongingness. They don't enjoy happiness and tranquility. They feel orphaned, defrauded and at a bay. Alienated from their immediate environment, feeling lonely, isolated and unhappy, his characters constantly search for identity and belongingness. Naipaul has given us two important protagonists who are struggling against mercantile and foreign environment for their existence. Mr. Mohun Biswas tries in his own life for his independent identity. His urge for house symbolizes his urge to belong. He feels very much alienated with the society in which he is living. He has no feeling of being a part of that society. Similarly, Salim, protagonist, narrator in *A Bend in the River* is a young man. In this novel he goes from one place to other. He feels very much alienated and lonely. Not only Salim in this novel, Indar, Mahesh, Nazruddin, Father Huismans all experience diasporic problems.

The notion of exile is pertinent to any study of post-colonial literature. V.S. Naipaul has presented exile and outsider characters Salim, Mahesh, Indar, Nazruddin, Raymond etc. in *A Bend in the River.* They are living in Africa but they don't like Africa and African natives. Mahesh says to Salim:

> You must never forget, Salim, that they are malins … The people here we malins because the English words he might have used- 'wicked', 'mischievous', 'bad minded'- were not right. The people here were malins the way a dog chasing a lizard was malin, or a cat chasing a bird. The people were "malins" because they lived with the knowledge of men as prey. (BEND 63).

Ferdinand, son of a village witch Zebeth, is displaced from the outset, not only because of his tribal background, but also because of his having to make the transition from villager to "new man of Africa". Salim says"He could never be simple. The more he tried, the more confused he became." (61)

To try to overcome his identity problems, he successfully does several roles. At the end of the novel, after spending time at town polytechnic and an administrative cadet in the capital, he is appointed commissioner for the area around the town at the bend in the river. When Salim is arrested he helps him in his release. His own vision of a millenarian future has way to nihilism and the feeling that everyone is "going to hell". For Ferdinand and his fellow Africans there appears to be no escape route, survival through fight is an avenue which is only open to those who are outsiders in the symbolic hell of the African interior.

As Avtar Brah argues "The question of home, therefore, is intrinsically linked the way in which process of inclusion or exclusion operate and are subjectively experienced under given circumstances."(Brah 1996: 16) Avtar Brah's concept of "homing desires" particularly refers to diasporic experiences. Brah emphasizes "The homing desire is not only the same as desire for a "homeland".(Brah 197). The concept indicates that in spite of diasporans great yearning to feel at home, not all of them sustain an ideology of return to the place of "origin". Thus Brah's idea of homing desire suggests that there is no such place of origin diasporans can return to or a destination they can declare as home. Diasporans still keep their psychic need to feel at home though they may be aware that their dreams of returning home and settling down can hardly, or even never, be realized. Home should be understood as a desirable place in which an individual has the psychic investment. Cut off from their ancestral homeland, Salim and Indar make great efforts to assume new solidarity in their adopted countries rather than chat nostalgically about returning to India; however they end up being excluded from Africa, from metropolises such as London and New York.

Feeling abandoned and frustrate in such an inhospitable world, they become sentimental about home. They are caught between a different present and a scattered historical inheritance. The detailed discussion about their respective uprooting and re-grounding across Africa, England, India and America is contextualized in the postcolonial regimes of power.

Threatened by African nationalism and political disorder, Naipaul's protagonists are afraid of being made homeless. Home, literally speaking, is inscribed in the particular physical structure of a house. According to Madan Sarup it is considered a shelter which "guards against the rapid changes that one cannot control" (Sarup 94) and which "stands for a safe place, where there is no need to explain oneself to outsiders" (Kondo 97). It is a place of warmth and protective security. In *A Bend in the River*, the physical structure of a house can no longer guard against the rapid changes that one cannot control. With Indar's revelation of his worries over his vulnerability during the collapse of imperial order in East Africa, Salim says:

> I saw the wall of his (Indar's) compound as useless, the mocking quality of the grandeur, the gate and the watchman that wouldn't be able to keep out the true danger".(BEND 21)

He is also aware of the impending danger coming towards himself. Looking out over from his upstairs room in his family house, Salim sees his aunt still leading an ordinary and usual life without sensing that the thin whitewashed wall protected her so little. Sighing with great anguish, he observes that "the squalling yard had contained its own life, had been its own complete world, for so long. How could anyone take it for granted? How could anyone stop to ask what it was that had really protected us?" (BEND 22) The compound cannot protect them from the outside world, which Salim observes, turns to be unstable and intimidating. He notices in the north a bloody rebellion of an upcountry tribe which make the British unable to put down; and there are explosions of disobedience and rage in other places as well. He is afraid that similar rebellions will take place in East Africa where his family lives. As Indar and Salim foresee, their families in East Africa end up homeless due to an uprising. The horrible scene of "the butchery on the coast" is described by Ali, their family's slave, as follows:

> At first I thought it was just a quarrel around Mian's stall. I couldn't believe what I was seeing. They were behaving as though knives didn't cut, as though people weren't made of flesh. I couldn't believe it. At the end it was as if a pack of dogs had got into a butcher's stall. I saw arms and legs bleeding and lying about. Just like that. They still there the next day, those arms and legs. (BEND 35)

The terrible uprising is often considered an inevitable consequence because upon the collapse of the imperial order, tribal animosities and Africans hatred for the outsiders are likely to result in violent conflicts. Living in such circumstances, Salim and Indar easily become the target of attack. Reluctant to be made homeless and penniless, both Indar and Salim attribute their physical and emotional weakness to their lack of a nation of their own. Indar speaks out his worry to Salim, "We're washed up here, you know. To be in Africa you have to strong. We're not strong. We don't even have a flag. (BEND 21).

Salim later also expresses his need for a nation of his own so as to protect him from Africans. He says that he is unprotected. He has no family, no flag, and no fetish. It is worth noticing that they do not feel the need to claim national identities until the collapse of the Empire. The reason is that they, in spite of their lack of a nation of their own, still can lead quite affluent lives within the Indian Community in East Africa under the European flag. However, with the collapse of the Empire, they begin to be conscious of the weakness and unprotectedness brought about by the lack of national identities, aware that they belong neither to Africa nor to the area of Indian Ocean. Salim says:

> Africa was my home, had been the home of my family for centuries. But we came from the east coast, and that made the difference. The coast was not truly African. It was an Arab-Indian-Persian-Portuguese place, and we who lived there were people of the Indian Ocean. True Africa was at our back. Many miles of scrub or desert separated us from the upcountry people; we looked east to the lands with which we traded- Africa. India, Persia. These were also the lands of our ancestors. But we could no longer say that we were Arabians or Indians or Persians; when we compared ourselves with these people, we felt like people of Africa. (BEND 24)

Salim, though having lived in East Africa since his family departed from Gujarat in northwestern India in the distant past, cannot be counted as an African because the Eastern part of Africa is actually populated by immigrants from Indian ocean. The isolation from the African world may be the possible reason for their failure to be integrated into the African world. However, neither their frequent connection with the traders from Indian Ocean nor their Asian origin make them "Arabian or Indians or Persians". From this perspective, they are characterized as minority groups who are always trapped in-between's and whose multiple geographies of identity exceed the boundaries of nation-states. Salim's disclosure of the lack of his national identity illustrates the complicated meaning of "home" which is more than its literal meaning mentioned before. Crucially, then "home" is not a neutral place but is embedded within unequal power relations. According to George Robertson the notion of home is built in the basic pattern of select exclusions and inclusions, which "are grounded in a learned sense of a kinship that is extended to those who are perceived as sharing the same blood, race, class, gender, or religion"(George 9)). Brought up in the diasporic context, Salim and Indar have to, in their way, grapple with the problematic of home operated in the networks of unequal power relations. The newly emergent national identity, "Africans," is a threat to Salim and Indar, which prompts them to have desire for a nation of their own so as to protect them from being robbed of their property and from being left at the mercy of Africans. Thus, they pin their hope on their community. But they find out that unlike the Europeans, who were preparing to get out, or to fight, or to meet the Africans halfway. Their community continued to live as we had always done, blindly. He says:

> In our family house when I was a child I never heard a discussion about our future or the future of the coast. The assumption seemed to be that things would continue, that marriages would continue to be arranged between approved parties, that trade and business would go on, that Africa would be for us as it had been. (BEND 17)

SALMAN RUSHDIE AND HIS POST-COLONIAL EXPERIENCE

The desire to reclaim the India of his past was the driving force behind Rushdie's decision to write *Midnight's Children*. The novel was his first literary attempt to recapture Bombay, India. The novel explores the ways in which history is given meaning through the

retelling of individual experience. History is seen subjectively through the eyes of the protagonist Saleem Sinai, therefore the retelling of history is fragmented and, at times, erroneous. For Saleem, born at the instance of India's independence from Britain, life becomes inextricably linked with the political, national, and religious events of his time; his life parallels that of postcolonial India. Due to the coincidental hour of his birth, Saleem is able to telepathically communicate with other gifted children born during the same hour of India's independence. Rushdie is relating Saleem's generation of "midnight's children" to the generation of Indians with whom he was born and raised. As a product of postcolonial India, Saleem must piece together the multifarious fragments of his identity, just as India must begin anew in rebuilding her identity in the wake of colonialism. His story represents the plural identities of India and the fragmented search for self through memory.

OBJECTIVES OF THE PROPOSED RESEARCH

Many research scholars have explored different aspects of V.S.Naipaul, Salman Rushdie and Amitav Ghosh including areas of philosophy and psychology. They have analyzed their fictional works in great detail highlighting both the strength and weaknesses of their writing. However, there has been a dearth of critical analysis with reference to the terms "Exile", "indenture politics", and "disposssed" state of the people who suffered because of migration, colonization and cultural dislocation. The main objective of the proposed research is to reinterpret the select novels of V.S. Naupal, Salman Rushdie and Amitav Ghosh from the post-colonial perspective, the interdisciplinary and comparative approach offers a new dimension to the interpretation of the texts. Post-colonial theory deals with the reading and writing of literature written in previously or currently colonized countries, or literature written in colonizing countries which deals with colonization or colonized peoples. It focuses particularly on

1. the way in which literature by the colonizing culture distorts the experience and realities, and inscribes the inferiority, of the colonized people.
2. the literature by colonized people which attempts to articulate their identity and reclaim their past in the face of that past's inevitable otherness.
3. The original and fresh analysis of all the texts of the novelists from the post-colonial perspective.
4. the comparative study of all the novelists and their texts.
5. To explore the concept of "Hybridization" and to apply this theory in the context of the fiction Salman Rushdie, Naipaul and Amitav Ghosh

It can also deal with the way in which literature in colonizing countries appropriates the language, images, scenes, traditions and so forth of colonized countries.. The present study will focus on the issues of hybridity, diaspora, melancholy, and on the concept of **otherness**, exile and dispossession. The present researcher believes that the evolution of the otherness includes doubleness, both identity and difference, so that every other, every different than and excluded by is dialectically created and includes the values and meaning of the colonizing culture.

Diaspora is an emotional ailment, it is a psychological state of strutting between two geographical and cultural states, it is a continuous struggle of the protagonists between regression and progression, dislocation and displacement. The present researcher will explore how Diaspora relates to history and culture and this experience of inhabiting two history specific and culture leads to tensions of dislocation and alienation.

In an essay published in the 80's, Salman Rushdie has brought out the post-colonial melancholy and agony of being an expatriate:

> Exiles or immigrants or expatriates are haunted by some sense of loss, some urge to reclaim, to work back, even at the risk of being mutated into pillars of salt (Rushdie 34).

IMPORTANCE OF THE PROPOSED RESEARCH

In the post-colonial studies the scholars alternate between using the term ‘diaspora’ and ‘transnationalism’ though these concepts have different meanings and intellectual genealogies. Diaspora has been used to acknowledge the experience of displacement and the ideological force of ‘homeland’ for immigrant communities, but over the years it has become a somewhat diffuse formulation that is used to simply describe any immigrant community. On the other hand, trans-nationalism, is based on the concrete, strategic ways in which immigrant communities ‘forge and sustain multi-stranded social relations that link together their societies of origin and settlement’ through economic, political and cultural ties (Basch et al. 7). Transnational ‘social fields’ are still strongly shaped by nation states and still deeply concerned with ‘place’ and ‘local’ community. Both terms are useful, for they capture the ideological as well as material implications of crossing national borders. James Clifford suggests that ‘the term diaspora is a signifier, not simply of trans-nationality and movement, but of political struggles to define the local, as distinctive community, in historical contexts of displacement’ (Clifford 287). This dissertation will show how Indian Muslim immigrant youth in the diaspora struggle with defining their feelings about nation and state and engage with local and national politics, informally in their everyday life, challenging their perception as ‘enemy threats’ or ‘indifferent outsiders’. They express an ethics of belonging that addresses some of the key questions of our times-about war, human rights and justice.

Salman Rushdie’s “imaginary homeland” encompasses the world over. The Iranian “fatwa” phase has added a new dimension to Rushdie’s exilic condition. Colonial and post-colonial India are divisions that are now more relevant to a historian than a littérateur because Indian-English literature has transcended the barriers of petty classifications and has become almost become part of mainstream English literature. Indian-English writers V.S.Naupal, Salman Rushdie and Amitav Ghosh have all made their significant contribution in highlighting the multicultural identities of Indians living in alien lands.

The main objective of the present dissertation is to explore the various problems of Indians who were treated as the "Other" by the colonizers. V.S.Naipaul and Salman Rushdie have explored their sense of displacement, their multiculturalism, they have given more poignancy to the exploration by dealing not only with a geographical dislocation but also a socio-cultural sense of displacement. Their concerns are global concerns as today's world is afflicted with the problems of immigrants, refugees, and all other exiles.

Most of the major novels of V.S. Naipaul, Salman Rushdie and Amitav Ghosh are replete with the happenings of social realities, longings and feeling of belonging., *A Bend In The River, A House For Mr. Biswas, The Shadow Lines, The Circle of Reason Calcutta Chromosome, The Hungry Tide, In an Antique,* all these novels abound in the same tragic tale of woe and strife from different angles. The novels of these writers provide an understanding as to how a settlement was established, illustrate the daily conduct of trade, explores the relationship between diverse people and also depicts the conflicting and heartrending emotions felt by a particular migrant community.

REVIEW OF LITERATURE OF PAST AND PRESENT

The present researcher has made an intensive study of the prominent critical books and research papers which appeared in reputed International Journals. It has been observed that in these critical studies there are stray references to the issues of hybridity, exile, migration, cultural dislocation and their impact on the colonized people but a full critical study is required to enlighten the students of post-colonial studies about the diasporic perspective of V.S.Naipaul, Salman Rushdie and Amitav Ghosh. They are giant writers and a reconsideration and reinterpretation of these authors will be fruitful for the students who are engaged in cultural studies and post-colonial fiction.

Achebe, Chinua. "*An Image of Africa*." Falling Into Theory. Ed. David H. Richter. Boston: 2010.Print.

The writer asserts his belief in Joseph Conrad as a 'bloody racist' and his conviction that Conrad's novel "Heart of Darkness" only serves to perpetuate damaging stereotypes of black people. The book highlights frustrations and sufferings of the displaced colonized people.

….*Home and Exile,* Canongate Pub. 2003. Print.

This work is an extended exploration of the European impact on African culture, viewed through the most vivid experience available to the author - his own life. It is an extended snapshot of a major writer's childhood, illuminating his roots as an artist.

Bagchi, Nivedita. "The Process of Validation in Relation to Materiality and Historical Reconstruction in Amitav Ghosh's *The Shadow Lines*."*Modern Fiction Studies* 39:1 (Spring 1993). 187-202.Print.

From page 187 to 202, the learned Critic discusses the problem of migration, exile and settlement in the fiction of Amitav Ghosh.The essay is very perceptive but it lacks detailed analysis and investigation of the diasporic issues depicted by Amitav Ghosh.

Bakhtin, M.M.. *The Dialogic Imagination*. Texas: University of Texas Press, 1981.Print.

This book contains essays that reveal Mikhail Bakhtin (1895-1975) - known in the West largely through his studies of Rabelais and Dostoevsky - as a philosopher of language, a cultural historian, and a major theoretician of the novel. The Post-Colonial fiction can be interpreted with the help of the philosophical theories of Bakhtin.

Bhabha, Homi. *Location of Culture*. London: Routledge, 1995.Print.

This major work of Bhabha explains why the post-colonial critique has altered forever the landscape of postmodern discourse. This work examines the displacement of the colonizer's legitimizing cultural authority and looks at the cultural and political boundaries which exist in gender, race, class and sexuality.

…. "Postcolonial Criticism." *Redrawing the Boundaries*. Ed. Greenblatt, Stephen and Giles Gunn. New York : Modern Language Association of America, 1992.Print.

In this volume, the distinguished specialists on art and popular survey the terrain of western art in the twenty-first century, tracing and refining its boundaries in the areas of aesthetics and national identity. Their sharp-eyed observations support a newly emerging history of art in the context of Post-Colonial social, psychological, and political history.

Baucom, Ian. *Out of place: Englishness, Empire and the Locations of Identity*. Princeton University Press, New Jersey. 1999. Print.

In this historical research work the issues of migration, hybridity and culture are discussed in the perspective of "otherness". of the marginalized people.

Belnap,Jeffrey Grant. *The Post-colonial State and the "Hybrid" Intellectual*. California: U.M.I., 1993.Print.

The writer has given a detailed analysis of the term “Hybridity” in the Post-Colonial perspective.

Booker, Keith M., ed. *Critical Essays on Salman Rushdie*. New York: G.K. Hall, 1999.Print.

One of the major preoccupations of Rushdie’s art is the issue of migrant identity. Many of his characters are migrants drifting from shore to shore in search of some ‘imaginary homeland’, and obviously the author identifies himself with his migrant personae. Search for identity is perhaps the one recurring theme in Rushdie’s works, and the themes of ‘double identity’, ‘divided selves’ and ‘shadow figures’ persist in his writings as correlative for the schismatic/dual identity of the migrant, as well as the necessary confusion and ambiguity of the migrant existence.

Cohen, Robin. *Global Diaspora: An Introduction.* U C L Press, 1997. Print.

In a perceptive and arresting analysis, Robin Cohen introduces his distinctive approach to the study of the world’s diasporas. This book investigates the changing meanings of the concept and the contemporary diasporic condition, including case studies of Jewish, Armenian, African, Chinese, British, Indian, Lebanese and Caribbean people.

Fanon, Franz, *Black Skin, White Masks*. New York: Grove, 1967. Print.

….*Studies in a Dying Colonialism*. New York, 1965. Print.

….*The Wretched of the Earth*. New York, 1965. Print.

….*Toward the African Revolution*. New York, 1967. Print.

In all the four critical works Franz Fanon discusses the issues of migration, hybridity and cultural dislocation. He gives an incisive and illuminating account of how, during the Algerian Revolution, the people of Algeria changed centuries-old cultural patterns and embraced certain ancient cultural practices long derided by their colonialist oppressors as primitive, in order to destroy those same oppressors. Fanon uses the fifth year of the Algerian Revolution as a point of departure for an explication of the inevitable dynamics of colonial oppression

Greenblatt, Stephen. "Learning How to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century." *Everyday Theory*. Ed. McLaughlin, Becky and Bob Coleman. New York: Pearson Education, 2005.Print.

The book gives a detailed analysis of the theories about sociology and culture, migration of people and their diasporic experiences.

Henkle, Robert B. *Reading the Novel* : *An Introduction to the Techniques of Interpreting-Fiction.* New York: Harper & Row 1977.Print.

This provides a unique critical and historical interpretation of the techniques used in the modern Post-Colonial fiction.

Homey, Karen. *Our Inner Conflicts.* New York: W.W. Norton, 1966.Print.

One of the most original psychoanalysts after Freud, Karen Horney pioneered such now-familiar concepts as alienation, self-realization, and the idealized image, and she brought to psychoanalysis a new understanding of the importance of culture and environment.

King, Alvin Bruce. *V.S.Naipaul.* Palgrane Macmillan, Hampshire,2003. Print.

Naipaul, V.S. *The Middle Passage.* New York: Mackmillan, 1963.p.82.

….*An Area of Darkness (1964)* Routledge.2010 *Print,*

A classic of modern travel writing, *An Area of Darkness* is Nobel laureate V. S. Naipaul's profound reckoning with his ancestral homeland and an extraordinarily perceptive chronicle of his first encounter with India. Traveling from the bureaucratic morass of Bombay to the ethereal beauty of Kashmir, from a sacred ice cave in the Himalayas to an abandoned temple near Madras, Naipaul encounters a dizzying cross-section of humanity: browbeaten government workers and imperious servants, a suavely self-serving holy man and a deluded American religious seeker.

To conclude, In all the books, and research papers analyzed and investigated it is observed that the citics of the past and the present have just mentioned the words" Other", "Exile",

"Indenture", "Dispossession", but there is no consistent full length analytical study on these Post-colonial issues. It is pertinent to note that these issues have played very vital role in the creation of post-colonial fiction as all the authors under research have used these terms extensively. The present researcher intends to investigate the thematic significance of all these post-colonial terms in the critical analysis of the fiction of V.S.Naipaul, Salman Rushdie, and Amitav Ghosh.

RESEARCH METHODOLOGY

This research is a critical, qualitative investigation of the post-colonial issues of "exile", "marginalization", "hybridity" and "indenture politics" which victimized the people working in the plantations depicted in the V.S.Naipaul, Salman Fushdie and Amitav Ghosh.. A qualitative research paradigm is best suited for exploratory, descriptive research questions which aim to identify important patterns, document them and explain possible causal contexts surrounding the phenomenon being researched (Dereshiwski: 1999). This is contrasted with quantitative research which primarily seeks to predict outcomes and forecast behavior of all the women protagonists of the Post-colonial novelists in this study. The objective in the critical paradigm is "to study and understand society which afflicted the protagonists who suffered because of colonized culture. They were innocent migrants who left India to earn money; they felt alienated because of new cultural patterns, of hybridity and indenture politics. This study is focused to investigate the new colonial culture set up, the tyranny of cultural dislocation and the quest for home of the protagonists of V.S.Naipapul, Salman Rushdie and Amitav Ghosh.

In the proposed research project the guidelines of the latest 7th edition of MLA style sheet will be observed. The comparative study of all the important Post-Colonial writers will be quite fruitful to evaluate the existential perceptions of V.S.Naipaul, Salman Rushdie and Amitav Ghosh. The main focus in the dissertation will be on the issues of migration, exile, and marginalization of the colonized people who suffered because of the imperialistic policies of the colonizers .The original works and resources of Edward W. Said, Gyatri Spivak, Franz Fanon, Homi Bhabha and Bakhtin and other Post-Colonial thinkers and theorists will be consulted and data will be collected from the famous research library of Osmania University Hyderabad. The old reviews of Research journals, newspapers and magazines will be consulted in the VTR section of Indo-American Center for International Studies, Hyderabad. The analysis of the selected works of V.S.Naipaul, Salman Rushdie and

Amitav Ghosh will broaden the critical vision of the students of post-colonial studies. The main tools of the research will be comparative analysis and investigation of the main issues already reported in the title of the dissertation. The sources of the following libraries will be utilized to add new thoughts to the research project;

1. American Library,24 Kasturba Gandhi Marg, New Delhi
2. Central Library of Punjab University
3. Indo-American Center for International Studies, Hyderabad.
4. The old issues of *New York Times* and *Time* will be investigated which reported the reviews and critical discussions of V.S.Naipaul, Salman Rushdie and Amitav Ghosh.

TENTATIVE CHAPTERIZATION

INTRODUCTION

1. **THE DILEMMA OF THE "OTHER": POST-COLONIAL MELANCHOLY OF THE COLONIZED PEOPLE.**
2. **V.S.NAIPAUL AND CULTURAL DISLOCATION; AN ANALYSIS OF *BEND IN THE RIVER***
3. **EXISTENTIALISM AND THE QUEST FOR "HOME" IN THE NOVELS OF SALMAN RUSHDIE**
4. **SALMAN RUSHDIE AND HIS DIASPORIC EXPERIENCES**
5. **CULTURAL DISLOCATION IN *BEND AND THE RIVER AND HOUSE OF MR. BISWAS***
6. ***EXILE, HYBRIDITY,* MULTICULTURALISM *IN* AMITAV GHOSH'S *THE SHADOW LINES***
7. **THE ISSUES OF DISLOCATION AND ASSIMILATION IN SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN AND SHAME***

CONCLUSION

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Supervised By :

DR. J.P. AGGARWAL
Associate Professor
Lovely Professional University,
Jalandhar.

Submitted By :

MS. MANGLA
Regd. No. **41100171**